2: Courlander B-5 (1937-1965) 1960 SV3 HaRi SV3

and covered with tiny mirrors or bits of colored glass. The towering headdress of antlers or papier-mâché sculpture unavoidably recalls similar headdresses in West Africa. Each roi has his own style of dance, which is usually accompanied by drums. It may be a belly dance, a dance of delicate balance, or one of complicated footwork and semiacrobatics such as the imitation of a pair of scissors at work. Throughout the dancing the headdress remains majestically erect.

In addition to the roi Lwalwali and the mâit' Rara (who is constantly in the midst of things, blowing his whistle), there are other traditional Rara personalities: the *major jouc*, who juggles with a metal baton (sometimes two or three of these jugglers work together), and the *jongleur*, a juggler or strong man who performs such feats as dancing while holding a fully set table off the ground with his teeth.

On the southwest peninsula, in the region around Jérémie, there is a splurge of wrestling exhibitions during Rara days. Known as *pingé*, this festival wrestling is done with a background of excited drumming and has a striking resemblance to wrestling traditions in West Africa. Local "champions" will invade a neighboring community, sometimes traveling considerable distances to make a challenge. As in West Africa, some of these wrestlers take their own musicians with them. The musicians often are provided by the village in which the events take place. If a challenge is accepted, the spectators form a large circle, with the wrestlers in the center and the musicians to one side. There may be drums and bamboo flutes, occasionally supplemented by large earthern jars and lengths of bamboo beaten with sticks. The wrestlers are dressed only in shorts. When a man is thrown, the event is over, and another pair of wrestlers takes over. Sometimes a "champion" will take on a series of opponents until he is tired. Afterward he may move on to another community to find new competition, perhaps accompanied by a large group of friends and supporters from his own village. When the Rara season comes to an end, pingé is over for the year. It is one of the few athletic sport activities of the Haitian peasant.

And now and then during Rara a *debois* is seen. The *debois* is a carved wooden marionette with a short handle below. Its arms and legs are moved by pulling a string. It is usually painted, and sometimes it is dressed. One debois observed was provided with a loose dresslike costume; when the string was pulled, a large phallus hinged into view in an erect position. This marionette was an object of endless funmaking among spectators.[2]

Another type of marionette is the "Two Kings," made of papier-mâché and operated with strings. The "Two Kings," sitting in a papier-

2. [Footnote appears in category 116, p. 351.--Analyst]

3: Leyburn Z-4, 5 (no date) 1966
SV3 Haiti SV3

merly. Wherever the overcrowded Haitians have lived since 1815, there beauty has had to give way to gnawing necessity which lacked either the imagination or the means to be sightly.

One can stand upon a morne and watch a rain storm rush down the valley, bending the palm trees in its fury, and think Haiti still a magnificent sight. Then one must descend the mountainside past rickety shacks and rocky fields, and the feeling grows that not all the kindly simplicity of the people is enough to lift the country from its dilapidation. As he nears the village, the afternoon scent of roasting coffee will delight him; but then he sees the squalor of village life and is reminded that three million souls are here trying to eke out an existence upon a small area of declining fertility.

Much in Haiti is picturesque if one can keep his mind from wandering to the conditions which lie behind the picturesqueness. Women stride down from the hills with great loads on their heads; aged crones, pipe in mouth, sit perched on the haunches of tiny donkeys with their bulging panniers; the great market square in the town is a scene of noisy confusion with hundreds of women and children, a mixture of smells, thousands of little piles of soap, candy, gewgaws, vegetables, gaping chickens tied together by the feet, shirts, canes, bolts of cloth. All the weary women, however, must trudge back up to their shanties on the mountainside when the market is over. Many of them do not see ten dollars in cash during the year, and their little children, with bellies bulging, give evidence of undernourishment. Without doctors, without even the rudiments of hygiene, they manage somehow to subsist, or else die, frequently of disease which might easily have been prevented.

In Port-au-Prince and a few other towns live enough members of the élite to make one momentarily forget the plight of the masses. The houses of the well-to-do are substantially built, if not often attractive. Their garden walls are brilliant with bougainvillea, their walks with hibiscus. Tiny red lizards (analis) make flashes of color along the walls. On shady verandas and in the parlors one hears delightful conversation, eats excellent food, savors the pleasures of civilization. The clubs of the élite are pleasing, their tennis is good, their dancing graceful. To be among these families as a welcome guest is an experience in gracious hospitality which can never be forgotten. Too soon, however, one must leave these havens of urbanity and pass through districts of the town which haunt the mind with their grim want.

3: Leyburn Z-4, 5 (no date) 1966
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527 On Saturday nights one hears the drums beating all over the country, but if one follows the sound he is more than likely to end [534] up at nothing more esoteric than a neighborhood dance. Other [535] musical instruments than drums are rare, but any community has drums; and these set a rhythm to which one can dance. Generally food is available at these affairs, as well as drinks both hard and soft. 273 It is not extraordinary to discover that a few of the men have drunk rather freely of clairin, the raw rum of the country; most drunkenness seems to lead to good-natured ribaldry rather than to offensive violence. It is unusual for a drunken man to cause damage of any 535 serious nature. The dancing corresponds neither to American ballroom dancing nor to set folk dancing. Most of it is done solo, and an individual participates or remains on the outskirts of the enclosure as 533 the mood of the moment impels him. Over the beat of the drum can be heard one of the current songs, more than likely a bit smutty in nature, and frequently poking fun at some well-known personage, or making allusions which in normal speech might seem crude.

541 One of the popular Sunday afternoon sports is the *gaguère*, or cock- [525] fight, held under a shelter back of a home. Much small betting goes on. The spectators sit or stoop close around the dusty ring, talking to the cock they are backing, commenting on the fight, offering advice to the owner. Between rounds the cocks are rubbed down, sprayed with water or rum, fondled and excited anew. Toward the latter stages of any fight the spectacle becomes gory and, to the uninitiated, distinctly cruel.

526 There is singularly little sport in Haiti. Élite youths play tennis; boys enjoy football; and swimming is a common diversion. Few sports are competitive and, so far as the writer has observed, the peasants have in their games practically nothing resembling organization.